

WRUN

91.1 FM

Program Guide

SUMMER
1983



Cover by Jordan Davis

Hoboken spawns a hot scene

1

by Jeff Wallenfeldt

All of a sudden it's cool to be from Hoboken. Indie film director John Sayles (RETURN OF THE SECAUCUS SEVEN) not only lives in that New Jersey city, but also used it as the setting for his recent film LIANNA. Among its other illustrious residents Hoboken lists members of the dB's, the Bongos and the Individuals. In fact, what journalists like to call a 'musical scene' has flourished there, revolving around Maxwell's, a small rock club.

It's hard to arrive at a definition of the 'Hoboken Sound' (more journalistic labeling), but the three bands named above all seem to share a penchant for catchy melodies and hooks while at the same time refusing to pander to pop conventions and cliches. They are the creators of modern pop music which retains elements of complexity and adventurousness. This is particularly evident in the recent away-from-the-band vinyl forays of Chris Stamey (dB's), IT'S A WONDERFUL LIFE, and Richard Barone and James Mastro (Bongos), NUTS & BOLTS.

The Hoboken bands present us with music which is interesting enough to sit down and listen to, yet compelling enough to exert a constant pull on our feet in the direction of the dance floor. Their lyrics also bear up to closer scrutiny; whether it be through Richard Barone's oblique epigrams or through the humor and simplicity of the dB's and Individuals. Some rock critic or another once wrote that great rock lyrics are everyday ideas and phrases given new life and meaning through their use and context. It is this kind of complex rearrangement of simple ideas, both in music and lyrics, which the Hoboken bands do so well.

Take for example the humor and pathos that exist side by side in the dB's 'Amplifier': "Danny went home and killed himself last night/She'd taken everything/She took his gun/She took his knife/He took his drugs/They took his life." Or consider the Individuals' 'My Three Sons (Revolve Around the Earth)' which conjures up images of Fred Macmurray, Chip, Ernie and Robbie, three pairs of cartoon shoes tapping in unison and at the same time brings to mind tales of prodigal sons and more cosmic concerns.

The bands also share the Mitch Easter/North Carolina connection. Easter is fast becoming one of the most creative and important independent producers in America. He transformed the garage behind his parents' home in Winston-Salem, North Carolina into Mitch's Drive-in Studio, and it was there that the Individuals recorded their debut album, FIELDS, with the dB's Gene Holder as producer. Mastro and Barone went to Mitch's to record NUTS & BOLTS, as did Chris Stamey for IT'S A WONDERFUL LIFE. Stamey and Easter also played in bands together growing up in North Carolina, and it was Stamey who came up with the money for the first four-track that was installed in Easter's garage.

There is an incestuous quality about all of the Hoboken bands, and just about any member of any of the bands is likely to show up playing on or producing someone else's album. But unlike the 70's SoCal/Desperado studio



Hoboken's pride, the Individuals. L to R: Jon Klages, Glenn Morrow, Janet Wygal, Doug Wygal

musician community, none of the Hoboken bands have yet signed with a major label. They are still "hungry" and autonomous, and any of them is still likely to turn up playing at Maxwell's.


Last fall I asked Glenn Morrow, former NY Rocker scribe and the Individuals' main writer, what made Maxwell's so special. His answer tells us a lot about the emergence of the Hoboken Sound and serves as an easy way out of this all too perfunctory introduction to an interesting body of music:

"The nice thing about Maxwell's is that they've never tried to book stuff every night. They've always kept it low key. A couple of nights a week, maybe three maximum. For a lot of small clubs the whole idea is to shove as many unknown bands on stage as they can one night--without any kind of quality control--and all their friends will come and drink enough liquor for the club to break even. One way that Maxwell's has had quality control is not to open every night. Maxwell's has a lot of the flavor of what CBGB's was about--and CBGB's to some degree still has that flavor--but Maxwell's definitely has that real community spirit to it. It just has a real magic about it."

A Listener's Introduction:

DRUMS ALONG THE HUDSON
Bongos, PVC
NUTS & BOLTS
Barone & Mastro, Passport
STANDS FOR DECIBELS
dB's, Albion (Import)
REPERCUSSION
dB's, Albion (Import)
IT'S A WONDERFUL LIFE
Chris Stamey
AQUAMARINE-EP
Individuals
FIELDS
Individuals, Plexus

BOOKSTORE ON W. 25th



IS NOT A DIRTY BOOKSTORE!!

1921 W. 25th St.
566-8897

(half block north of the West Side Market)

2 Messing around with the Neats

by Mary Calkins

I used to go out with this guy from Boston. It was long ago and about the only things I remember about him was that he said "Wicked" a lot and that he always hoped some miracle would transform his skinny, blonde, 4'11" self into a 6-foot Rasta complete with dreadlocks. After we broke up, he became a Clash freak and, I suspect, now spends evenings praying to metamorphosize into Joe Strummer.

Being the naive and opinionated person I am, this experience left me with a somewhat distorted picture of Boston rockers in general, especially since I never visited the place myself. I am happy to report that my mind has been changed, largely by a group called the Neats.

The Neats came into my life last March via phone interview and local concert. Following the release of their critically successful "The Monkey's Head" album some months ago, the Neats began work on a new album to be released sometime this summer. I talked to drummer Terry Hanley--the other Neats are guitarists Phil Caruso and Eric Martin, and bassist Jerry Channell--in Boston, just prior to the band's extended spring/summer tour.

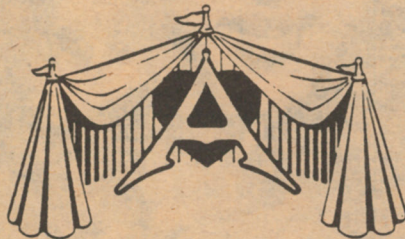


Terry was exceptionally loquacious, disproving the myth that interviewers can get better statements from a duck-billed platypus than a drummer of any nature. He immediately voiced the cheerful statement that the band planned to tour as many areas of the States as possible to promote the new album, then untitled.

The new album will be on the same Boston indie label that released "Monkey's Head", Ace of Hearts. For an indie, the label did a bang-up job of promoting the Neats' last record in exotic locations like Italy (though I must admit they erred a bit in sending me the Italian press releases on the band, which could have been about the Chipmunks for all I knew). This time around, they're concentrating on promoting the Neats in areas more conducive to touring and record-selling, like the States.

Any title ideas? "It'll be something interesting," Terry promised. "Actually one idea was calling it just 'The Neats' but we're not sure." Hopefully, they'll come up with something better than that.

Whatever the band's title shortcomings, their music is by no means unimaginative. Terry described it as "somewhere in the middle between dire and poppy", a combination of pop melodies and Eric Martin's complex visions of life and love.



Neats

First, the music. Describing their musical style is the Neats' toughest question, according to Terry. OK, how about five words or less on it? That gets him going. "One of the most popular ways people have characterized it is taking a lot of elements of 60's garage rock and transforming it into more up-to-date standards. It's not as direct a takeoff as the Chesterfield Kings or some of those." That's 43 words, but who's counting?

Who influenced the Neats to pursue their style? "That's probably the second hardest question next to what our style is," Terry replies. Journalistic strike one, but he comes up with an answer at last. "Our bass player has been known to sit in his living room and listen to old Henry Mancini theme songs. And our other guitarist Phil is into heavier music...If you're 25 or 26 today you've heard a lot, if you've been listening from the beginning, which we all were. We listen to everything."

Well, um, moving right along, what about the lyrics? Terry answers that Eric Martin writes all the lyrics. Strike two. I was going to ask what inspired the lyrics, but I guess that's all in Eric's head and Terry wouldn't know about that, would he?

But Terry takes on the question anyway. "Eric's lyrics are pretty much inspired by anything. He never likes to admit that they mean anything, but I guess they might, sometimes."

OK, next ques--

"I mean, they mean a lot, but he always says it's very deep, he's just like that about them."

OK, next--

"That is, he's almost too insecure to admit what he's saying."

So much for amateur psychology. Suffice it to say that the Neats' vision of romance goes somewhere beyond the he-loves-her-she-loves-me school of pap but doesn't make it to the angry nasty levels of Mission of Burma. Hey, aren't they from Boston too?

Thanks to all who contributed to our recent telethon. Most of the telethon premiums have been mailed out. If you contributed and did not receive your premium, contact Bob Harris at 368-2208.

It's never too late to make a donation to aid the cause of alternative radio. Send your tax-deductible contribution to WRUW today!



"We hang out with them a lot," Terry says. The two bands' styles, apart from lyrical differences already mentioned, are comparable. Is this "the Boston sound"?

"Two years ago there were hundreds of bands doing this stuff," Terry says. "Now, a lot of the bands are gone...It wasn't so much the bands that went away as the clubs." However, Boston isn't dead yet. The lack of bands and clubs has given way to a surplus of practice space, where a new genre of bands are hopefully gearing up.

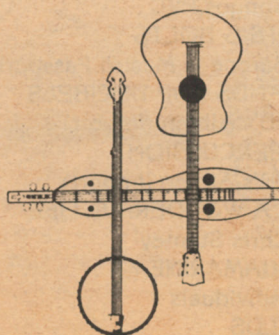
Neats on the phone are one thing, but Neats in person are neater still. Terry proves to be every bit the savvy talker. Eric is suitably dire and insecure. And Jerry, the bass player who also contributes some songs on the new album, is a tall cheerful hulk who goes around saying things like "Wow, Cleveland is big!" and reminiscing about the fun he had romping on Public Square last time they were here--a welcome lift for natives like me who

live in the shadow of buzzards circling this glorified shrinking burgh. The other guitarist, Phil Caruso, wasn't around, but that's cool; every group needs its mystery man.

Onstage, the Neats are serious musicians. Translate: they don't move around much, they just stand behind the mikes, sort of like a Happy Days dance band. However, they compensate by playing clean riffs, keeping the tempo up and in general duplicating their excellent on-record performances. In the end, it's danceable and thinkable at the same time. A few gray areas, but fun nonetheless.

So I'm very happy to know that my ex-boyfriend was merely a mutation and I've added Boston once again to my list of Cool Places. I recalled all this because I just got a three-month-old phone bill for the interview I did on the phone to Boston in March...since I don't live at my old phone number anymore, I'll let 'em disconnect it and apply the money towards purchase of the Neats' forthcoming album.

NOW AT 2175 CORNELL



GOOSE ACRES
"FOLK MUSIC CENTER"

Cleveland, Ohio 44106
(216) 791-5111

**QUALITY
ACOUSTIC
INSTRUMENTS**

Guitars
Banjos
Mandolins
Dulcimers
Fiddles, etc.

Strings & Things
Repairs
Books & Records

And now, the final (crossword) solution 3

by Z

Remarkable. I knew you guys were bright, but geez...

There is a small stone in the sidewalk along Adelbert Road, which was implanted there by Municipal Electric Light and Power, who placed their initials in the stone. MELP. Pretty obscure. I managed to misspell it in the puzzle as NELP, and eleven of you still managed to figure out what I meant. That's ridiculous. And terribly neat.

We're not having any more of that. Not with you geniuses. Besides, I screwed up a couple of the clues and had to give everybody credit for them, which left me with a terrible feeling of guilt. I just can't deal with this. Anybody got a valium?

Thank you for all the wonderful comments ("This was fun." "You can't spell for shit." Like that.), not to mention those adorable and heartfelt inquiries into my lineage. The puzzle seemed worth every moment I spent on it, particularly whenever I found myself spending several more.

The winners and scores:

Rick Baron	96
GAGE (?)	95
Dan Ebner	92
Kim Redic	90
Mike Sparrow	89
Mike Pollack.	88
Bob Petrarca	84
R.Summers	81
Kristin Stone	79
M. Parker	79
Chazz Michaels	78
Gary Shanafelt	77
Bill Dahigg	77
Belinda Glavic	75
Mike Hannibal	67
Anonymous	65
Jim Busher	65
Ed Reid	60
Steve Petrovic	57
Tom Jezeski	54
Kathy Martin	54

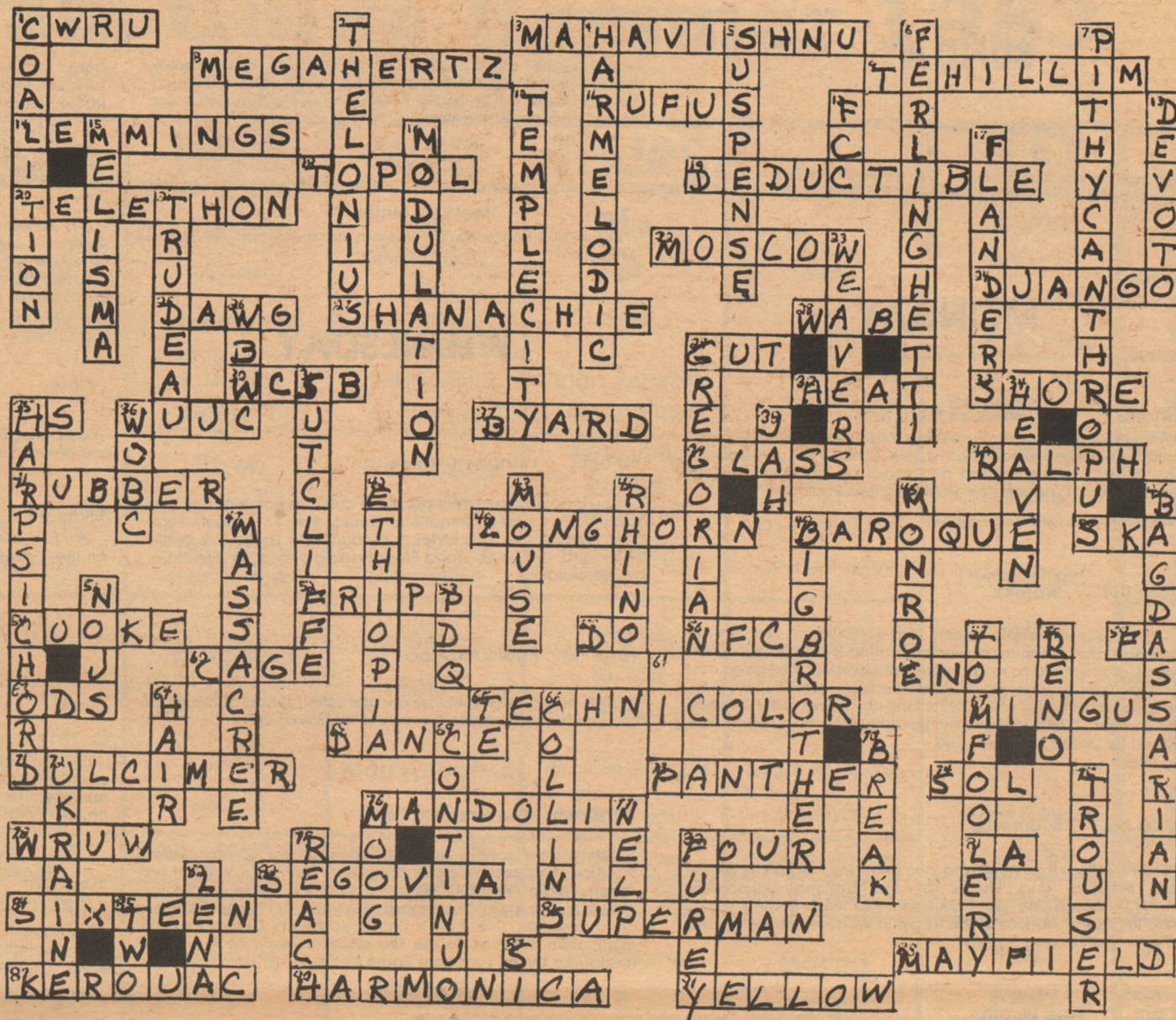
Remember, no scores under 50 were considered worthy. A t-shirt has been awarded to Rick Baron, and Bumper Stickers will be sent to the other 20 or so folks soon.



**imported and domestic
specializing in California varietals
vintage ports • imported beers
Top of Cedar Hill in Cleveland Heights**

231-6666

Mon-Sat 12-8



CONTEST 2 --

See

back

page

for

details

!!

FREE



1776 Coventry

**Any free half sub
or hot sub
with purchase of any
whole cold sub.**

The best subs in Cleveland!

Expires Sept. 11, 1983

Summer Program Highlights

SUNDAY

10 am Another Op'nin'

Broadway musicals from the 20's through the 80's hosted by Dan Shoemaker.

MONDAY

10 am The Week at the U.N.

A weekly news program reporting major developments within the U.N., including extracts from meetings of the Security Council and General Assembly and dispatches on events away from Headquarters. Produced by United Nations Radio.

10:15 am Women

The focus is on people, events, and issues which concern the lives and circumstances of women around the world; the intention is to entertain and inform listeners—both male and female—through interviews, commentaries, music, and poetry on a variety of topics which reflect the objectives of the Decade For Women 1976-1985: Equality, Development, and Peace. Produced by United Nations Radio.

10:30 am Soundings

Conversations, interviews, and commentaries featuring prominent scholars and visitors at the National Humanities Center, Research Triangle Park, North Carolina. Recent topics have included "Notions of the Tragic in Western Literature" and "Women, Nature, and Society".

7 pm Free Ukraine

Ukrainian news, music, and information. Produced by Marko Farion and WRUW.

7:30 pm Newsweek FM

Features music and interviews with pop culture figures.

10 pm Walking Dr. Bill's Rhythm & Blues Survey

Bill Anderson hosts this history of rhythm and blues featuring a different artist each week.

TUESDAY

10 am Man and Molecules

The longest running science show on radio today is brought to you from the American Chemical Society. Past programs have included "The Science of Pain," "The Stale Beer Mystery," "A Vaccine Against Leprosy," and "Oil in the Ocean."

10:15 am Prime Time

Each week this show deals with a different issue related to aging and gives a rundown of recent legislation and news of importance to senior citizens. Past topics have included the White House Conference on Aging, and nutrition for the elderly. "Prime Time" is produced by the National Retired Teachers' Association and the American Association of Retired Persons.

10:30 am Forum

For those interested in yesterday, today, and tomorrow, this program explores the infinite dimensions of the world. Forum looks at current events, noted personalities, scientific research, and the lighter side of life (such as the mating habits of blowfish).

Recent topics have included cancer research, math anxiety, and biofeedback. Produced by the Center for Telecommunication Services at the University of Texas at Austin and distributed by the Longhorn Radio Network.

7 pm Reel Live Music

Peter Petto brings you the finest in live music from all over the Midwest.

WEDNESDAY

10 am European Profile

This weekly informational package contains commentary and analyses of current international issues, from a uniquely European perspective. This series is produced in English by Radio Nederland, the Dutch World Broadcasting System, in Hilversum, The Netherlands.

10:15 am Radio Moscow

Editorials and commentary on international and domestic affairs produced by Radio Moscow in the Soviet Union.

10:30 am The Next 200 Years

Distinguished scholars from all fields examine many aspects of the American experience and evaluate the nation's future prospects. Topics recently discussed include world population growth, space exploration, needs of the elderly, and new issues in child adoption. This show is produced by the Center for Communication Services at the University of Texas at Austin, and distributed by the Longhorn Radio Network.

7 pm Radio Classics Hour

It's true, WRUW is airing the original shows from the Golden Age of Radio. Tune in and listen to Suspense, plus a variety of shows including The Jack Benny Show, Quiet Please, Blondie, Medical File, Fibber McGee and Molly...produced by Universal Sounds Unlimited.

THURSDAY

10 am Consider the Alternatives

A weekly magazine on political and cultural issues: non-violence, NATO, hunger in America, the Middle East, and more. This show is a production of the SANE Education Fund and is distributed by the Longhorn Radio Network.

10:30 am The Inquiring Mind

What can you do if you suddenly find yourself without a job? Is any progress being made toward finding a cure for cancer? What are the effects of television on children?

Similar questions are asked and answered each week on The Inquiring Mind, a unique radio series featuring academic experts from a wide range of disciplines. Host Kathy Glover talks with different guest experts about their current research, providing listeners with an insight into trends and developments in the areas of business, politics, medicine, science, education, and the humanities.

The Inquiring Mind is produced by the Center for Telecommunication Services at the University of Texas at Austin.

7 pm The Swing Shift

John Zeitler hosts a taped hour of swing music each Thursday night.

FRIDAY

10 am Performing Arts Profile

Interviews with prominent figures active in the performing arts. Recent guests have included actress Eartha Kitt, composer

Aaron Copeland, and Gene Reynolds, executive producer of TV's "Lou Grant." This show is produced by Alan Farley of Public Radio Productions and distributed by Longhorn.

10:30 am In Black America

This series explores the culture, politics, and problems of America's largest minority group. Past programs have included "The Atlanta Experience," "The Importance of Black Media," and "Contemporary Black Writer, Nikki Giovanni." "Black America" is produced by the Center for Telecommunications Services at the University of Texas at Austin and distributed by the Longhorn Radio Network.

7 pm The Wax Museum

Dave Brown brings you an hour of rare 50's and 60's rhythm and blues, and rock n'roll.

Midnight Jazz Calendar

Jim Szabo tells you about upcoming concerts and club dates on the Cleveland jazz scene.

SATURDAY

7 am Radio Canada International

This program, produced in Canada, features short series of show on selected topics. Past shows have included a five-week retrospective of the life and work of Carl Jung and three weeks on the climate controversy.

10:30 am Children's Radio Theatre

Programs for June and July include "Alice in Wonderland", "The Light Princess", and "Through the Looking Glass". (Complete schedule not available at press time.)

2 pm The Panther Program

And now...presenting one of radio's wildest political comedy programs...Described by the "Boston Globe" as filled with "sarcastic humor that tickles," each program warps today's news into tomorrow's laughs.

"This week," begins the Panther News segment, "we'll visit that fundamentalist Christian elementary school in Most Righteous, Indiana and learned how it handled the heating fuel crisis this winter after they ran out of books to burn."

Taped in front of a live audience each week, the Panther Program has a script and a cast of characters that exude America. Meet Caleb and Maudie, two rural Americans who try everything to strike it rich—from leasing their land as a toxic waste site to renting their basement to neighbors during nuclear attack. And Nigel Brafan-Zani, the foreign correspondent who finds himself each week among a bunch of seemingly half-crazed and illiterate "commies," who somehow turn his thinking around.

Distributed by the National Federation of Community Broadcasters.

2:30 pm The Great Atlantic Radio Conspiracy

This revealing show deals with contemporary political and cultural issues. Past topics have included drug addiction, government wiretapping, the draft, and lesbian poetry.

Note: Panther Program and Conspiracy will be pre-empted once a month for Live from Studio A.

2 pm Live From Studio A

Larry Collins brings you live performances by area bands. Look for the third annual Studio Arama sometime in July.

6 pm Those Oldies but Goodies

Stan Skebe presents music from the 50's and early 60's, with interesting background.

WRUW-FM 91.1

Program Guide Summer 1983

368-2208

	SUN	MON	TUES	WED	THURS		SAT						
2 ^{am}	First Church of Howard Devoto Michigan Mom FOURTH WAVE	Dead Air Catherine Butler MODFORM	Slippery When Moistened Keith Bowman & Friends FREEFORM	Is Anybody Up Out There? Mark Kikta FREEFORM	Cult of Ego Brian Azzarello MODERN FUNK	Sine of the Thames Michigan Mom SEVENTH WAVE	Sound Affects Neal Filsinger MODERN MUSIC	2 ^{am}					
3									3				
4										4			
5					Dawn Patrol Scott Larson MODERN MUSIC		Admirable Restraint John Moore PROGRESSIVE	Mourning in the Morning Vic Selig BLUES	Jeff Sharpe FREEFORM	5			
6										6			
7											7		
8	Some Classical Program on Sunday Morning Tito Serafini CLASSICAL	Cold Coffee Jeff Wallenfeldt & David Baron FREEFORM	Smuggling Herb REGGAE	The Spiel Aida Saracevic FREEFORM	Roses in the Snow Robbie Ernhart VARIOUS FOLK	Orchestra Italia Mark Perlman CLASSICAL	Diversified Inc. Radio Canada at 7:00 Wade Tolleson FREEFORM	8					
9												9	
10							Another Op'nin' SHOW TUNES	At the UN Women Soundings	Man & Molecules Prime Time Forum	European Profile Radio Moscow Next 200 Years	Alternatives Inquiring Mind	Performing Arts Black America	Children's Stories
11	Classical Diversity Andrew Serafini CLASSICAL	On the Rolling Sea Fred Soster & Pete McCall REGGAE	Special K Mark Kay MODERN MUSIC	Gumshoe Cliff Faintych MODERN MUSIC	Traditions & Transitions Flannery FREEFORM	Mango Tango Ched Stanisich REGGAE	Roll Away the Dew Cousin Jimmie Wilson COUNTRY/FOLK	11					
N													N
1 ^{pm}								1 ^{pm}					
2	Desperate Straights Marty Drabik AVANT GARDE & PROGRESSIVE	Bad DNA Michael Arnovitz MODERN MUSIC	Radio Bellie Will Bradlee FREEFORM	Glass Bastion Bill Tourtilotte MODERN MUSIC	Collective Unconscious Chas FREEFORM	Suburban Renewal Joe Daquino MODERN MUSIC	Panther Program Radio Conspiracy	2					
3													3
4	Definitely Downtown Don Sebian JAZZ	The Island of Doubt Merri Lynne MODERN MUSIC	As the Tables Turn II Crazy Lady Blue MOD POP/SOAP OP	The Rock Block John Fry ROCK	The Greg Holtz Show Greg Holtz POLKAS	Mish Mash Hour Brian Azzarello "MISH MASH"	Cold Sweat Master Keith Dread REGGAE & RHYTHM	4					
5													5
6													Those Oldies but Goodies Stan Skebe 1950-64
7		Free Ukraine Newsweek FM	Reel Live Music	Radio Classics Hour	The Swing Shift	The Wax Museum 50's AND 60's R&B /R&R	D.O.P.E. Larry Collins NEW WAVE	7					
8	Insecure Hilarity Larry Collins MODERN DANCE	Annie's Show Ann Weatherhead BLUES	Colours Steve Winegar	Meta 4 Howard Bell PROGRESSIVE	When the Roses Bloom Again Cousins Dave & Dan Wilson BLUEGRASS	Your Favorite Rebellion Joe Riznar ASSORTED ROCKS		8					
9													9
10								Walking Dr. Bill's R&B Survey					Bob Harris FREEFORM
11	Flip City Jordan Davis FORM FREE	Don't Panic Paul Vargo FREEFORM	Fascinating Rhythm Ira Bibbero BIG BAND	Bird Calls Bill Anderson JAZZ	Evening Shades Paul Hanson JAZZ	Down by the Cuyahoga Jim Szabo Jazz Calendar at Midnight JAZZ	Local Anaesthetic Becky Patsch AVANT GARDE / FREEFORM	11					
M													M
1								1					

'How peers appear'

by Michigan Mom

ah, the hot bubble bath, the candle-lit room, the scented flame. some hot chocolate w/a touch of vodka...or is that some vodka w/a touch of hot chocolate? well, there is music, too. ah, music. like any mom who sees the children leave the fold, i remind myself that you can only expose, you can't direct or design. in the pure sense of another diversion of differing derivatives, 'modern music' has belonged w/our end of the dial, from the time it was psychedelic through glitter through punk w/its avant garde freeforms and mixed w/fifties and sixties faves long before those became economically adoptable as 'classic rock'. it is a tribute to the sturdy stubborn statement w/in that catch-all phrase 'modern music' that in some form it has existed for three years w/little successful use for commercial radio which has braved the track or two.

...commercial viability is interesting because it labels, and to label is to limit. not to be a sour old lady but i am sorry that much which fits into that contemporary sound falls through the cracks. where we will continue to champion it, as usual. home is where you scratch between tracks. what surfaces when you sieve? the most similarly shaped. our synthesized runaway has settled its own place instead of waiting through hit oldies or newies twice removed, although it is a jolt through multiple repetitions of a specific supply chosen from the available material. video began the crossbreeding that integrated the more homogenized sounds. sometimes it seems that only until a standard of style, clothes, accessories, hair, rhetoric, pose, attitude is established and exploitable is enough stuff to latch hook slogans of expectations and hopes. sometimes it seems as if every new style of

music only exists to promote paraphernalia.

...an economic niche in an untapped fad glares. let's not romanticize media. in the quick fix of reality, the Biz wins, the independents get sucked into the necessities of distribution, promotions, exposure, concerts, fame, etc., etc. the listener/viewer can choose to accept if that's all there is or discover a curiosity for more, whether the new word is 'cool' or 'cold' or 'hot'. neither thaw nor freeze.

...joe left the tinsel. it gets ratty. reminds me rather fondly of the WRUW mascot of old, a rat's head in formaldehyde. the tinsel, that is. not joe!

Editor's note: Joe left the tinsel because it's the only thing holding mike 2 in place in the studio these days, right?

'Home is where you scratch between tracks'

Underwriting announcements

WRUW thanks the following area businesses for their support in sponsoring shows:

Chris' Warped Records, 13385 Madison Av, Lakewood 521-5350. New, Used and Imported Records.

Goose Acres Folk Music Center, 2175 Cornell, Cleveland 791-5111. Quality Acoustic Instruments, Instruction and Repairs.

Wax Stacks, 2254 Lee Rd., Cleveland 321-7935. Buy, Sell, or Trade, New and Used Records and Tapes.

Club Isabella, 2025 Abington Rd., Cleveland 229-1177. Fine Food, Drinks and Jazz.

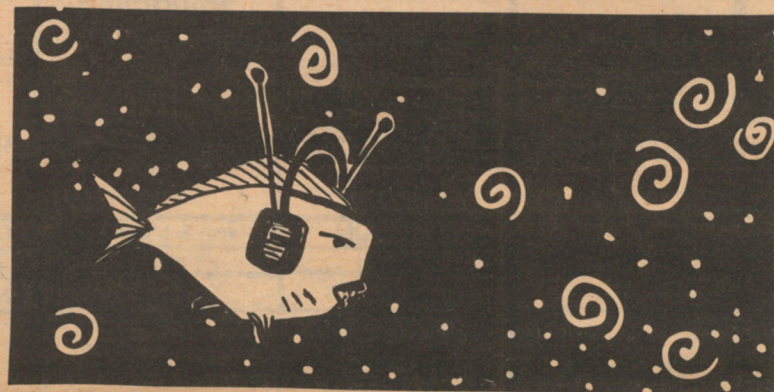
If your business is interested in underwriting a show on WRUW, contact Mary Calkins or Bob Harris at 368-2208.

*

*

*

The editor would like to apologize for the delay in the processing of this issue of the WRUW Program Guide, and regrets any inconvenience caused.



THE COLLEGE RADIO COALITION

Over the past several years, college radio has gained prominence as a source of new music, and has continued its role of presenting music which isn't normally heard on commercial radio.

Recognizing this, the four Cleveland area college stations have united and formed the College Radio Coalition.

The purpose of the CRC is to make more people aware of the existence of college stations as a source of diverse programming.

The CRC is made up of the following member stations:

WRUW:	Case Western Reserve University	91.1 FM
WCSB:	Cleveland State University	89.3 FM
WUJC:	John Carroll University	88.7 FM
WBWC:	Baldwin Wallace College	88.3 FM

...listen!

2057 Cornell Rd. Cleveland, O. 44106
Located in Chabadon Campus Building
(in the heart of CWRU)



Pizza Falafel
Israeli/Italian
Specialties

Sun.-Thurs. 11am-9 pm
Friday 11am-3pm
Saturday 1hr. after dark-2am

• Carry-Out Service • Private Dining Room Available •
• Kosher •

Random ramblings

'bout Sound and Vision

from in and around Flip City

7

by Jordan Davis

Watching Stevie Wonder direct a 100-member orchestra, a seventeen-piece rhythm section and a chorus of singers, **without even facing them**, started me thinking about the relative values we assign to our senses of hearing and sight. Here was this mighty and magnificent musical ship, whose captain had never seen a written note, being precisely piloted solely by the axis between, and including, Mr. Wonder's ears. How he floats on that axis, steady as a gyroscope! It was very nearly spiritual for me, and almost certainly for the musicians on stage.

We tend to think of the blind as handicapped, and in a modern society there are decided inconveniences and disadvantages to being unable to see. But I've wondered what kind of society we might have if we treated the visually impaired as the resource they represent: a radically different world-view from the linear, directional systems we now have. Perhaps more holistic, less distractable. Maybe freer of the **thingism** we now practice.

There are many cultures across the world that do not rely on their sense of vision the way we do. For millions of villagers and aborigines in Africa, Asia, Australia and South America it is the world of sounds, not sights, that preordains individual and collective identity. In prehistoric



times, the individual 'I' of man had not yet detached itself from the tribal group consciousness, nor from the phenomena of nature. The historical era is the assertion of the 'I'. All civilizations are based on this illusion.

Sounds have no shape or size or boundary. They cannot be touched, or

held onto, or smelled, or seen. The origin of a sound cannot be pinpointed without looking. We experience sounds coming from any and all directions. The eyes can be relied upon only when light is present, which for most people is only half the time, but the sphere of sound envelopes us 24 hours

a day. Even silence is a sound, for it is perceived as distinct from all the other sounds.

We have a large vocabulary to describe, in the abstract, things visual. Such abstracts are very few for other senses. Something can only feel **like** something, taste **like** something, smell **like** something else. We have begun to quantify aspects of sound thanks to our new-found ability to record and analyze it.

This may indicate that we will now create an artificial sound environment to match our artificial visual one. The more we abstract our own experience, the further removed from it we become. Though this kind of activity may be satisfying to a thirsty mind, it represents no progress toward the expression of our true nature of being.

Air is the medium that makes sound possible for us, but sound waves travel efficiently through water, too. Whales are prolific songwriters, and their music can be heard for miles. The undersea environment can be as noisy as any city street. When dolphins wish to communicate with each other via their sophisticated clicking language, they must breathe in unison to minimize extraneous vibration in order to be heard. As many as twelve dolphins at a time have been found hanging out together in this way. Those who claim that 'we are only animals' (you've heard the song) demean not only themselves, but much of the non-human population as well.

Drawing by Robert Horvitz reprinted from the Co-Evolution Quarterly

Composer's death sparks Ukraine spirit

by Marko Farion

"People gather at your grave,
Your country will forget you never.
Little time with you, dear friend, did we have,
We will be proud of your name, forever."

Anonymous Ukrainian author

Every Sunday in Lviv, the largest city in Western Ukraine, a large crowd gathers at the gravesite of Volodymyr Ivasiuk to sing folk songs, church songs, and especially, his songs. The memory of the composer Volodymyr Ivasiuk not only lives on in his native land, but also in the free world. Writer/journalist Vitalij Lekhter regularly travels to the United States, visiting the large Ukrainian communities of New York, Chicago, Philadelphia, and Cleveland, and speaking of his one-time friend and colleague Ivasiuk. This May, many memorial services were held for Ivasiuk, and evenings were dedicated to discussions of his works, marking the fourth anniversary of his death.

Says Lekhter, "Ivasiuk died in order to make everyone realize that the Ukrainian song symbolizes freedom

and the struggle for a free Ukraine. Ivasiuk composed only for his own people and adamantly refused to write music to foreign lyrics, especially in Russian." To Ukrainians, wherever they are, Ivasiuk represents the spirit of their oppressed country, still striving for freedom. Ukraine is today the largest country occupied by Russia. It has an area of 603,700 square miles, making its territory a bit larger than that of France. Its population equals about fifty million. The Ukrainians have been struggling against Russian oppression and attempts at Russification for over three hundred years.

On April 27, 1979, Volodymyr Ivasiuk mysteriously disappeared. He was last seen being forced into a KGB car outside the Lviv Conservatory. Three weeks later, on May 18, a militia man found Ivasiuk's body hanging from a tree in a restricted wooded area. The cause of his death was ruled as a suicide, despite the fact that the entire body was covered with bruises and lacerations, the fingers broken, the eyes gouged out, and the tongue cut off. The KGB spread rumors that the man had been involved with currency smuggling and had slandered the state. The people of Lviv, not believing these

stories, staged a massive protest against the regime at his funeral on May 22, 1979.

On June 4 the grave was desecrated by KGB-encouraged vandals, who set fire to the grave. By the following day, the grave was again piled high with flowers. On June 12—the Zelenij Sviata (Pentecost) holiday which commemorates all heroes—a large rally was held at Ivasiuk's gravesite. Vasyl and Petro Sichko, members of the Kiev-based Ukrainian Helsinki Monitoring Group, spoke of Ivasiuk as well as others who suffered the same fate: composer Leontovych and artists Alla Horska and Rostyslav Paletskyj.

Volodymyr Ivasiuk, a graduate of the Chernivtsi Medical School, was enrolled in the Lviv Music Conservatory. In 1971 he premiered his first work, "Chervona Ruta," a light pop song that united modern ideas with those of traditional folk songs. By the next day, all of Lviv was singing the song, and by the week's end, all of Ukraine was singing it. Continually writing songs, the groups Smerichka and Chervona Ruta would add them to their repertoires. The Soviet Union's leading female vocalist Sofia Rotaru, lead singer of Chervona Ruta,

had an all-Union hit with Ivasiuk's "Chervona Ruta". Other groups like Kobza, Vatra, and Vodohraj (the name of Ivasiuk's second hit) would perform his compositions. Quickly, Ivasiuk grabbed the spirit of the Ukrainian people. In 1978 a recording was released of Ivasiuk songs performed by Sofia Rotaru with Orchestra. With this album Ivasiuk was hailed as the greatest Ukrainian composer since Leontovych, by far surpassing the renowned Soviet-Ukrainian composers of this century. Volodymyr began working on a Ukrainian opera.

In July, 1981, I made a trip to Ukraine, where I was lucky enough to make friend with a group of students in Lviv. During my short stay there, my friends took me to see the sights, one of which was Ivasiuk's grave.

When we entered Luchakivsky Cemetery, everywhere there were tombstones of famous people. Ivasiuk's grave was in the back, over a hill. But despite its obscure location, the path to his grave was well worn, and a large mound of flowers adorned his grave. The rainbow of colors exemplifies the living spirit of Ivasiuk in the city of Lviv.

CONTEST NO. 2:

We'll have an essay question this time. It'll be a little easier to grade, and perhaps a bit more fun. Answer the following question in 100 words or less: "What makes more noise--the state of Montana or a sleeping giraffe?"

No symbolism allowed. None of this butterflies-rubbing-the-fruit-tree stuff. T-shirt to winner, bumper stickers to others, same way. Decision of the judge is

final. (What a power trip.) Enjoy.

The winning entries will appear, in whole or part, in the Fall program guide, available in September or thereabouts. Send entries postmarked before midnight, Sept. 15, 1983 A.D. to:

WRUW-FM Contest 2
11220 Bellflower Rd.
Cleveland, Oh. 44106

*General Manager
Asst. to General Manager
Program Director
Music Director
Asst. Music Directors*

*Public Affairs Director
PSA Director
Technical Staff*

*Promotions Director/Editor
Promotions/Live Music Coordinator
Press Relations Director
Business Manager
Production Director
Traffic Director
Station Advisor*

**Bob Harris
Chas Honton
Marko Farion
Wade Tolleson
Mary Calkins
Keith Bowman
Don Sebian
Judy Schrecengost
Michigan Mom
Tim Schwartz
Rolf Taylor
Mary Calkins
Larry Collins
Ann Weatherhead
Philip Madden
Joe Riznar
Aida Saracevic
John Cremer**

Staff

Staff: Dave Barringer, Chris Hagen, Diane Harrison, and a cast of thousands.

WRUW-FM is the student radio station of Case Western Reserve University. WRUW is dedicated to innovative, new music and programs of community interest. Please address inquiries to WRUW-FM, 11220 Bellflower Road, Cleveland, Ohio 44106. Our phone number is 368-2208.

The WRUW Program Guide is a publication of the promotions department. It is available in stores throughout the Cleveland area or by mailing one 20 cent stamp and your address to WRUW at the above address. Advertising rates available upon request. Circulation: 12,000.

**1st class
mail**

To:

1st class